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FRANCOFOLIES

Dupain debut dazzles

WORLD BEAT-HARD ROCK MIX DONE RIGHT

And Yann Perreau celebrates great show along with his new Prix Félix Leclerc

Dupain travelled from their native Marseille to Montreal for their North American debut (a 72-hour affair only) without the quartet's regular drummer, Sam De Agostini, who had passport problems. Their first rehearsal with replacement drummer Gildas Etevenard, a friend from the free-jazz-rock group Akosh S. Unit, took place at the hotel, using cushions for drums. If their show at the Hydro-Québec Multicultural stage on Tuesday (and repeated last night) was any indication, this city may well serve as a base for further penetration stateside. This is an irresistibly swirling world-beat sound with a hard-rock attack (the most powerhouse rhythmic base I've yet heard at the festival) and fascinating textural shifts.

Covering the waterfront from Marseille, a teeming port city where crime, politics, racial tensions and culture meet, Dupain spans the Mediterranean – from chaotic Naples (considered the sister-city of Marseille), to Andalusia's flamenco drive, to Greece and the orientalisms of Egypt, and the rhythms of north Africa.

The band's textural centerpiece is the hurdy-gurdy (or "vielle à roue"), played by Pierre-Laurent Bertolino, his right hand constantly winding up the instrument, in varying speeds, his left hand dancing on a keyboard. Whether hooked to pedals or not, it emitted a spacey sound evocative of electronica. Samuel Karpienia is a throaty, charismatic singer with angular features and, in his black sweats and Marseille T-shirt, the body language of a soccer player. He wails in Occitan – a muscular 12th-century language used by outspoken troubadours from the south of France (and in his voice a protest language ripe for our times) – and offers rhythmic counterpoint on the mandole (larger than a mandolin) and tambourine. This is a deeply resonant, trance-like sound that keeps the listener moving, grooving.

Towards the end, Bertolino and supple bassist Noel Baille began a roiling mystic dialogue that evolved into a remarkable 11-minute number with the rest of the band. "I've been looking forward to this date for the last six months," Karpienia said. Their performance was tightly wound, and deserves a repeat performance on a stage with acoustics to handle their throbbing tribal mesh.

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Last year Yann Perreau made a big impression at the Pop Le Lait stage. This year he took a huge step in his solo career at a packed Spectrum on Tuesday by successfully transporting to the stage his trickily produced debut solo album, Western Romance.

"It wasn't as difficult as it may seem because it came naturally," a visibly elated – and sleepy looking – Perreau said yesterday morning on accepting this year's Prix Félix Leclerc, awarded to singers from Québec and France in the early stages of their careers. "It may seem like everything's happening all at once, but I've prepared for this for 10 years," the former ringleader of Doc et les Chirurgiens added. "If the Spectrum show was my consecration, I'm still grounded in hard work."

It showed. If Perreau was more exuberant than his cooler demeanor on record – occasionally excitement got the better of him, but he's born to the stage – the arrangements were intelligent, and delivered with panache and, better still, groove. Songs like Western Romance, L'Amour est une bombe, Ma Dope à moi (with its sample of Patsy Cline) are cleverly colourful but not facile, personal but highly observant of the world around him.

Having recently appeared at the Francos de Spa, in La Rochelle, Perreau returns to France this fall for two concerts in homage to Jacques Brel and a Paris showcase. His Prix Félix-Leclerc also puts him on stage at the Sentier des Halles (in Paris) in 2004.

This year's Félix prize-winner from France is Fred, who combines Ethiopian blues and African rhythms into the fabric of French chanson. He will perform at next year's edition of the FrancoFolies.

JUAN RODRIGUEZ

WORTH WATCHING

Precocious Camille

Camille (7 p.m., Le Monde Trad, Jeanne Mance St.) Camille is a precociously confident 24-year-old from Paris who sings in a sweet unvarnished lilt with a touch of post-feminist insouciance. Her first album, Le Sac des filles, is much more than spending her purse for clues to her personality, but you get the message. What comes tumbling out is charmingly musical. She's also opening for superstar Arthur H at the Spectrum tomorrow at 7 p.m.

JUAN RODRIGUEZ

JOHN MAHONEY THE GAZETTE

Noel Baille (from left), Samuel Karpienia and Pierre-Laurent Bertolino of France's Dupain relax in the sun yesterday on the deck outside the Wyndham Hotel, headquarters for the FrancoFolies.

WHAT'S ON TODAY

FREE OUTDOORS

4 and 7 p.m. Chango Family Circus, Le Monde Foran.
4 to 11 p.m. Karaoke, Tente Karaoké Le Lait.
5 p.m. Ma première Place des Arts, lauréats 2003, featuring Karine Beauchamps, Sébastien Lacombe, Charles Dubé and Angélique Duvalsaint, Le Monde Pop Le Lait.
6 p.m. Richard Pinland, Caire Ford Focus.
7 p.m. Camille, Le Monde Trad Desjardins/Radio-Canada.
8 p.m. Capitaine Révolte, La Zone Hip Bleue Dry, Parc des Festivals.
8 and 10 p.m. Chapeaumelon, Le Monde Pop Le Lait.
8 and 10 p.m. Berthoua Ozas, Le Monde Multicultural Hydro-Québec, Parc culturel Hydro-Québec.
9 p.m. Gentoronn, Le Monde Trad Desjardins/Radio-Canada.
9 and 11 p.m. Nicola Ciccone, Caire Ford Focus.
10 p.m. La Ruda Salska, La Zone Hip Bleue Dry, Parc des Festivals.
Midnight. Luc Reymond, Le Shag, Savoy (Metropolis), 59 Ste. Catherine St. E.

TICKETED SHOWS

7 p.m. Paul Kongolo and Jessica Raz, Spectrum, 318 Ste. Catherine St. W. Cost: $22.50.
7:30 p.m. Michel Rivard, with guest Chloé Sainte-Marie, Cabaret, 2111 St. Laurent Blvd. Cost: $34.50.
8 p.m. Daniel Bélanger, Salle Wilfrid Pelletier, Place des Arts. Cost: $34.50 to $49.50.
9 p.m. Rachid Taha, Metropolis, 59 Ste. Catherine St. E. Cost: $34.50.
10 p.m. Luc De Larochellière, Monument National, 1182 St. Laurent Blvd. Cost: $14.50.
11 p.m. Dionysos and Galaxie 500, Spectrum, 318 Ste. Catherine St. W. Cost: $8.50.

FILM

7 p.m. Joséphine, Kacho Komposi, Espace, National Film Board, 1564 St. Denis St. Cost: $5 to $7.
9 p.m. Le Monde s'en vient à Québec; Je chante à cheval avec Willie Lamothe, Nazaire Film Board, 1564 St. Denis St. Cost: $5 to $7.

OUTDOOR STAGES

Caire Ford Focus, corner Jeanne Mance and Ste. Catherine Sts.
La Zone Hip Bleue Dry, corner Bleury St. and de Maisonneuve Blvd.
Le Monde Pop Le Lait, in front of Complexe Desjardins on Ste. Catherine St.
Le Monde Trad Desjardins/Radio-Canada, on Jeanne Mance St. between de Maisonneuve Blvd. and Ste. Catherine St.
Le Monde Multicultural Hydro-Québec, on Ste. Catherine St., corner of Clark St.
Le Monde Forain, on the northwest esplanade of Place des Arts.
Tente Karaoké Le Lait, on the northeast esplanade of Place des Arts.

Tickets available at:
Admission, call (514)790-1245 or visit www.admission.com.
Spectrum, 318 Ste. Catherine St. W. Call (514) 861-5851.
Place des Arts, (514) 842-2112.
Club Soda, 1225 St. Laurent Blvd. Call (514) 790-1111.
Monument National, 1182 St. Laurent Blvd. (514) 871-2224.
Metropolis, 59 Ste. Catherine St. E. Call (514) 844-3500.
Cabaret, 2111 St. Laurent Blvd. Call (514) 849-2014.

INFORMATION

For more on the festival, call (514) 876-9989 or 1-(888)-444-9114, or visit www.francofolies.com.

This year's edition of FrancoFolies de Montréal wraps up Sunday.

REGAN CAMERON ASSOCIATED PRESS

Missy Elliott (left) and Madonna manage to make nice in Gap ad.

Missy, Madonna make nasty

SNARLS OVER DELAY FOR GAP AD SHOOT

And Jim Carrey's portrayal of God Almighty is too sacrilegious for Malaysia

DOUG CAMILLI

Poor Madonna seems to have received some rude treatment from her Gap ads co-star **Missy Elliott**. New York magazine's Intelligencer column says when the two arrived for rehearsals for their new ad, Elliott kept Madonna, and everybody else, waiting for 45 minutes while she sat in her limo talking on her cell phone.

Finally, Madonna marched out, tapped on the window, and made a gesture meaning, basically, "Who do you think you are, get your backside in the building." Madonna is eloquent with her hands. But so is Missy, who responded with a flicking gesture.

Finally, they got to work and Madonna tried hard to be nice, even inviting Elliott to have dinner with her. But Elliott responded she was too busy.

Later, apparently, after hearing a certain amount of "you'll never work in this town again" stuff from her own people, Elliott relented and the two did spend some social time together. (Sigh. Happy endings are so boring.)

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Oh, shut up: Just exactly what planet is **Björk** from?

"I really like to have a good shower, put on a peacock dress, sit outside, and hear someone play the harp."

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Russell Crowe has paid the equivalent of $300,000 U.S., says the Sydney Morning Herald, to buy the 100-acre ranch next to the one he already owns in Coffs Harbour, Australia.

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Write if you get work: Starlet **Keira Knightley**, the girl in this Pirates of the Caribbean movie, has signed to be the official spokesbabe of Asprey, a British company that sells the kind of "giftware" you give Aunt Mabel for Christmas: silver, leather, porcelain, and crystal knicknacks in perfect taste but not really very useful.

The company is now moving into fashion accessories. Understand, and that's where Knightley comes in. Watch for her in their magazine ads in November and December.

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Strange but true: Abdul Hamid **Zainal Abidin**, who as you know is a cabinet minister in Malaysia, wants **Jim Carrey**'s movie Bruce Almighty banned. The national censorship board has cleared the film – it opens there Aug. 7 – but Abidin objects to the fact that Carrey's character has God's powers for a week. "We cannot equate ourselves with God almighty even as a joke," the minister said.

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Yes, those were first daughters **Barbara** and **Jenna Bush** partying heavily with the rockers from the Lollapalooza tour the other night in New York. They got one of their Secret Service guys to introduce them to **Chris Cornell** of Audioslave, and soon the party included various members of Jane's Addiction, Jurassic 5, and Incubus, plus backup dancers, cronies, etc. etc.

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Much tittering in media land over the byline on the **Bob Hope** obituary in the New York Times the other day. The story was by **Vincent Canby**, who has himself been dead since 1880.

One of the quirky little realities of the newspaper biz is that at any given time we have "in the can" a range of obits for people now alive and healthy, if somewhat aged. These biographical pieces are generally all polished up, except for a blank for the date and cause of death. It's a functional necessity – we have to be ready right away with 500, 1,500, or 3,000 words on whoever it is kicks the bucket. So it was Canby topped up his Hope obit, filed it, and then died before Bob did.

NYT supremo **Joe Lelyveld** explained Canby "wrote the piece a few years ago, and not much has happened in Bob Hope's life since. We didn't take him off it."

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Canada wins fireworks contest

Silver to Australia, bronze to Hong Kong as SAQ Mondial sparks pyrotechnic finale

ANNE SUTHERLAND
THE GAZETTE

The 19th annual Le Mondial SAQ international fireworks competition exploded its final bomb over La Ronde last night after thrilling what police estimate to be 2 million spectators with 10 shows over the past five weeks.

Montrealers consistently jammed the Jacques Cartier bridge – closest to spectacular traffic on show nights – and the shores of the St. Lawrence for these free magical nights of sound and fury.

However, organizers estimate between 200,000 and 225,000 people each night saw the fireworks from one of these public venues.

Six Flags, the owner of La Ronde, where the fireworks originate, does not reveal attendance figures, so the number who saw the pyrotechnics from the amusement park itself was not released.

Just prior to last night's fireworks finale, the gold, silver and bronze prizes were awarded for the best performance based on quality of pyromusical concept, synchronization and overall appreciation.

Canada's entry, by Royal Pyrotechnie, won the gold for last Wednesday's show The Sky Cannot Wait, featuring music from such movie blockbusters as Gladiator, Forrest Gump and Cocoon. This is the first year that Royal Pyrotechnie has competed in the competition.

The silver was awarded to Australia's Explosive Entertainment International for its July 16 show, Romeo and Juliet.

The bronze went to Pyromagic Productions Ltd. from Hong Kong, another newcomer to the Mondial SAQ. Its show on June 28, Postcards From Hong Kong, used music from the Kanagawa Philharmonic Orchestra and Cirque du Soleil.

The winners were determined by a jury of 13, chosen from 700 applicants who registered at the La Ronde Web site for the chance to take part. The original 700 were trimmed by a draw, interviews and training sessions.

Last night's closing show, not included in the competition, was put on by Pinzera S.A.S. and La Ronde. The show, Humoresque, was dedicated to Lecrac, an organization that helps children with cancer, and featured music by Vivaldi, Strauss and Beethoven.

The exact dates for next year's Mondial SAQ – the event's 20th anniversary – have not been released, but La Ronde's Anne-Marie Desautels said it will probably take place, as usual, from mid-June to the end of July.

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IN BRIEF

Live to perform at Metropolis, Aug. 27

Pennsylvania rock act Live performs at Metropolis on Wednesday, Aug. 27. The band's new album is called Birds of Pray. Tickets cost $42.50, plus service charge, and go on sale tomorrow at Admission, (514) 790-1245 or www.admission.com.

Hope of recovery renewed for Reeve

JERUSALEM – Actor Christopher Reeve said yesterday his optimism about recovering from his spinal injury has been boosted by meeting a similarly injured Israeli who recovered the ability to walk after surgery at Israel's Weizmann Institute of Science. "It's the most extraordinary case of recovery I've ever seen in a human being," Reeve said. The former Superman star has been paralyzed since a horse-riding accident in 1995.

GAZETTE, ASSOCIATED PRESS

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